UNIVERSITY OF TORONTO
FACULTY OF MUSIC

UTNMF | University of Toronto Symphony Orchestra (UTSO)

Matheus Coelho do Nascimento and Uri Mayer, *conductors*
Daria Schibitcaia, *violin*, *Winner of the 2024 UTSO Concerto Competition*

Saturday, February 1, 2024 at 8 pm | Metropolitan United Church, 56 Queen St East

2025 University of Toronto New Music Festival (UTNMF)
Reza Vali, Roger D. Moore Distinguished Visitor in Composition
Norbert Palej, *festival coordinator*

The UTSO concerts are made possible in part by a generous gift from Neville Austin.

PROGRAM

Festive Overture, Op.96

Dmitri Shostakovich (1906–1975)

Matheus Coelho do Nascimento, *conductor*

Violin Concerto No.2 (1938)

Béla Bartók (1881–1945)

I. Allegro non troppo
II. Andante tranquillo
III. Allegro molto

Daria Schibitcaia, *violin*,
Winner of the 2024 UTSO Concerto Competition
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Intermission

El Salón México

Aaron Copland (1900–1990)

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Isfahan (Calligraphy No.16)

Reza Vali (b. 1952)

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We wish to acknowledge this land on which the University of Toronto operates. For thousands of years, it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

As part of the Faculty's commitment to improving Indigenous inclusion, we call upon all members of our community to start/continue their personal journeys towards understanding and acknowledging Indigenous peoples' histories, truths and cultures. Visit indigenous.utoronto.ca to learn more.

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA (UTSO)
Uri Mayer, *conductor*

Violin I
Kai Schulz Rousseau, *concertmaster*
Caleb Chiu
Siri Ducharme-Leblanc*
Simon Hauber
Natasha Hendra
Marija Ivicevic
Xihui (Helen) Li
Cameron Liao
Natalia (Natasha) Morozova
Kwan Heng Vincent Poon
Sophie Reimer-Epp
Esther Emari Van Rooi
William Sale
Hoi Ching (Audrey) Sung
Amanda Yee

Violin II
Maya Budzinski*, *principal*
Bridget Alexander
Samantha Cardwell
Viviana Xiao Qi Chan
Melie Inageda
Lauren Da-Hyun Lee
Elana You-Lan Lin
Selen Nsabiyeze
Kasey Scoboria
Christine Yanfei Wang
Deborah Alexandra White
Muziki Yaesawa
Nga Yu (Pely) Yau
Qiqi Zhang

Viola
Meika Sonntag, *principal*
Dai Hao (Tony) Chen
Ji-A Choi
Ruby Jackson
Yinren (Gavin) Liu
Gabriella Caitlyn Liu
Tate Zdanowicz

Cello
Mario Rodriguez McMillan, *principal*
Maria (Antonia) Cambre
Daniel Ulloa Garcia
Maren Helyar
Chloe Liang
Tzu-Chieh (Jill) Liang
Tuuli Olo
Mariana Pit Torres Siebiger
Yi-Nung Su
Ryan Wu
Xinyu (Cindy) Zhang

Double Bass
Marcus Chan, *principal*
Aidan Lai Chak Chong
Benjamin Kemppainen
Jude Littlefield Buschlen
Hsuan-Hao (Sean) Liu

Flute/Piccolo
Rowan Froh
Anwen Robertson
Rachel Roe-Wu*
Eleanor Song

Oboe/English Horn
Jason Fan
Jasmine Noone
Nicholas Pomares

Clarinet/Bass Clarinet
Farimah Khorrami
Andrzej Jozef Osko
Ya-Tsun (Niki) Tang

Bassoon/Contrabassoon
Kelton Hopper
Taran Massey-Singh
Jaclyn Yee

Horn
Anik Caissie
Julia Fowell*
Finn Parks
Chun Yu (Dia) Tam

Trumpet
Grace Locker
Andrew Mendis
Eric (Shaw) Nicholson

Trombone
Samuel Gervais
Duncan MacFarlane*

Bass Trombone
Benjamin Glauser

Tuba
Umberto Quattrociocchi

Timpani/Percussion
Elyssa Arde
Jonathan Huard
Madison Keats
Yi-Hsuan Lo

Harp
Luna Wong

Piano/Celeste
Yuling Chen

*ensemble managers

ACKNOWLEDGEMENTS

PERFORMANCE COLLECTION
Karen Wiseman, *librarian*

CONCERT OFFICE
Eric Chow, *supervisor*
Cory Bertrand, *front of house coordinator*

PERFORMANCE OFFICE
Amanda Eyer Haberman, *performance assistant*
Eddy Aitken, *performance administrator*

FACILITIES AND PERFORMANCE SPACES
Colin Harris, *theatre technical coordinator*

PROGRAM NOTES

Festive Overture, Op.96
Dmitri Shostakovich (1906–1975)

Shostakovich composed his Festive Overture for a concert on November 7, 1954 commemorating the 37th anniversary of the Russian Revolution, but its jubilant nature suggests it may also have been conceived as an outpouring of relief at the death of Joseph Stalin one year earlier. As its title suggests, the Festive Overture is a brilliant affair, full of fanfare and bursting spirits. It begins with a stentorian proclamation from the brass as preface to the racing main theme. Contrast is provided by a broad melody initiated by the horns, but the breathless celebration of the music continues to the end.

-Program notes from InstantEncore.com

Violin Concerto No.2 **(1938)**
Béla Bartók (1881–1945)

Bartók's Violin Concerto No. 2 is one of the most significant works in the violin concerto repertoire. Written between 1937 and 1938, the concerto is a testament to the Hungarian composer's unique compositional style and his love for folk music. It is a challenging piece that showcases the violinist's technical and interpretive skills, and its emotional intensity is sure to move any listener. It is a testament to Bartók's genius as a composer and his profound understanding of the expressive possibilities of the violin.

The concerto is divided into three movements, each with its own distinctive character. The first movement begins with a haunting melody played by the solo violin. The orchestra then enters with a pulsating rhythm, which builds to a frenzied climax before subsiding back to the soloist. The movement is characterized by a dark, brooding atmosphere, with hints of the composer's signature use of dissonance. The second movement is a stark contrast to the first. The solo violin introduces a serene, almost hymn-like melody, which is then taken up by the orchestra. The movement has a hypnotic quality, with the orchestra providing a lush and dreamy backdrop

for the soloist’s ruminative musings. It is a beautiful and introspective piece that showcases Bartók’s ability to create compelling and evocative music. The final movement is a tour-de-force of virtuosity and energy. The solo violin leads the charge with a series of virtuosic runs and trills, which are echoed and expanded upon by the orchestra. The movement is characterized by its intense rhythmic drive and its use of folk-inspired themes. It is a fitting conclusion to the concerto, bringing the piece to a thrilling and satisfying close.

-Program notes by TŌN violinist Samuel Frois

El Salón México
Aaron Copland (1900–1990)

From the time of Copland's first visit to Mexico City in1932, when his friend Carlos Chávez took him to the colorful nightclub called "*El Salón México*," Copland wanted to compose a piece about the unusual dance hall. He said, "I was attracted by the spirit of the place and by the Mexican people. Using Mexican melodies seemed appropriate. My purpose was not merely to quote literally, but to heighten without in any way falsifying the natural simplicity of Mexican tunes." Much to Copland's surprise and delight, *El Salón México* was welcomed warmly in Mexico and has consistently been one of his most performed pieces. He said, "Never in my wildest dreams did I expect this kind of acceptance for the piece!"

-Program notes by Vivian Perlis

Isfahan (Calligraphy No.16)
Reza Vali (b. 1952)

The subtitle is “Isfahan,” and it uses both microtones and Persian modes as its harmonic/melodic basis. (Isfahan is a Persian mode that itself includes microtones as one of its components.) It opens with an extended, high-lying cello solo (uncredited, alas) before expanding out into a properly symphonic canvas of Richard Straussian opulence. The performance is stunning; listening to the microtones on solo strings seems to increase the potency of the resultant sonorities. There are some stunning effects. Strings seem strained to the breaking point in glass-like shrieks around the 13-minute mark; a buzzing bass clarinet sounds almost vocal with notated vibrato. Perhaps Vali’s greatest achievement is to sustain the argument over the 23-minute span via a sonic landscape of great breadth and variety.

-Program notes by Colin Clarke

BIOGRAPHIES

Matheus Coelho do Nascimento is a Brazilian-born conductor, baritone, and clarinetist, currently pursuing a Doctor of Musical Arts in Orchestral Conducting at the University of Toronto under the mentorship of Maestro Uri Mayer. He serves as Assistant Conductor of the University of Toronto Symphony Orchestra and is the Principal Conductor of the newly founded York Region Youth Orchestra. Actively engaged in the Greater Toronto Area, he continues to perform as a conductor, singer, and clarinetist.

An alumnus of the São Paulo Symphony Orchestra Academy of Music, Matheus studied under the renowned American conductor Marin Alsop. He has also learned from esteemed conductors such as Sian Edwards, Neil Thomson, Cristian Măcelaru, and Giancarlo Guerrero. His conducting experience includes masterclasses and performances with professional orchestras such as the Minas Gerais Philharmonic and the São Paulo Symphony Orchestra, in prestigious venues like Sala São Paulo and Minas Gerais Hall.

In addition to his vocal and instrumental career, Matheus has held roles as Music Director and Assistant Conductor with various ensembles, including the Experimental Camerata of Campinas, the University of Manitoba Symphony Orchestra, the Campinas University Symphony Orchestra, and Unicamp Opera Studio, among others.

Uri Mayer, Professor and Director of Orchestral Studies at the University of Toronto since 2014, has taught on the faculties of the University of Michigan in Ann Arbor, Rice University Shepherd School of Music in Houston, McGill University in Montreal and at the Glenn Gould School of the Royal Conservatory of Music (GGS).

Renowned for his strong command of broad symphonic, operatic and ballet repertoire, Mayer has guest conducted many of the leading orchestras around the world including the Montreal, Toronto, Winnipeg and Vancouver symphonies in Canada, the Houston and Utah symphonies in the U.S., London Mozart Players and the English Symphony Orchestra, NDR Philharmonie in Hannover, Slovak Philharmonic, Budapest, Belgrade and Sophia Philharmonics, Israel Philharmonic, NHK Orchestra and Osaka Symphony in Japan and National Symphony of Taiwan. He served as Principal Conductor of the Kansai Philharmonic Orchestra in Osaka, Japan and Artistic Director of the Israel Sinfonietta. In Canada, Mayer was Music Director of the Edmonton Symphony and Orchestra London.

Mayer has led numerous opera productions in Canada, the U.S, the Netherlands, Hungary and Israel including The Barber of Seville, Così fan tutte, Don Giovanni, The Flying Dutchman, Salome and The Cunning Little Vixen.

Some of the distinguished soloists who have collaborated with him include Elly Ameling, Kathleen Battle, Maureen Forrester, Frederica von Stade, Itzhak Perlman, Pinchas Zukerman, Peter Oundjian, Mstislav Rostropovich, Yo-Yo Ma, Claudio Arrau, Emanuel Ax and Sir András Schiff. Mayer has recorded for the Arabesque, CBC, Denon Japan, Hungaroton and Koch labels. Under his direction the Edmonton Symphony became one of Canada's most frequently played orchestras on radio. They were awarded the Grand Prix du Disque-Canada for the recording of Orchestral Suites of the British Isles and nominated for a Juno Award for their Great Verdi Arias with Louis Quilico.

In 2009, the University of Western Ontario conferred on Mayer a Doctor of Music Honoris causa in recognition of his contribution to the musical life in Canada.

Moldovan-born violinist **Daria Schibițcaia**, winner of the International Music Competition "Made in Ukraine," has performed across Canada, Germany, Ukraine, Romania, Bulgaria, Russia, and Belgium. At 17, she made her solo debut with the Moldavian National Symphony Orchestra, performing Shostakovich Violin Concerto No. 1, following her invitation to represent Moldova at the 12th Youth Delphic Games of the CIS Member States in Sverdlovsk (Russian Federation).

A graduate of the Phil and Eli Taylor Academy at the Royal Conservatory, Daria studied with the late Victor Danchenko. Her recent achievements include the Award of Excellence from the National Youth Orchestra of Canada and 3rd prize at the SHEAN Strings Competition. She holds profound gratitude for the invaluable collaborations with esteemed musicians, such as Zakhar Bron, Mihaela Martin, Ida Kavafian, Stéphanie-Marie Degand, and Vilmos Szabadi. Festival appearances include the National Youth Orchestra of Canada, Tuckamore Chamber Music Festival, Domaine Forget de Charlevoix, and, in February 2025, she is excited to be a part of the Rencontres Musicales Camerata Lysy in Switzerland.

Daria holds an undergraduate degree with Honours from the University of Toronto’s Faculty of Music, where she received the Lorand Fenyves Scholarship and the Gerhard Kander Graduating Award for Violin. She is currently pursuing an Artist Diploma at the Glenn Gould School of Music, studying under the tutelage of Erika Raum and Barry Shiffman.

Reza Vali was born in Ghazvin, Persia (Iran) in 1952. He began his music studies at the Conservatory of Music in Tehran. In 1972 he went to Austria and studied music education and composition at the Academy of Music in Vienna.

After graduating from the Academy of Music, he moved to the United States and continued his studies at the University of Pittsburgh, receiving his Ph.D. in music theory and composition in 1985. Mr. Vali has been a faculty member of the School of Music at Carnegie Mellon University since 1988.

He has received numerous honors and commissions, including the honor prize of the Austrian Ministry of Arts and Sciences, two Andrew W. Mellon Fellowships, commissions from the Pittsburgh Symphony Orchestra, the Boston Modern Orchestra Project, the Pittsburgh New Music Ensemble, Kronos Quartet, the Seattle Chamber Players, and the Arizona Friends of Chamber Music, as well as grants from the Pennsylvania Council on the Arts and the Pittsburgh Board of Public Education. He was selected by the Pittsburgh Cultural Trust as the Outstanding Emerging Artist for which he received the Creative Achievement Award. Vali's orchestral compositions have been performed in the United States by the Pittsburgh Symphony, the Seattle Symphony, the Boston Moder Orchestra Project, the Baltimore Symphony, the Memphis Symphony Orchestra, and Orchestra 2001. His chamber works have received performances by Cuarteto Latinoamericano, the Pittsburgh New Music Ensemble, Kronos Quartet, the Seattle Chamber Players, and the Da Capo Chamber Players. His music has been performed in Europe, Chile, Mexico, Hong Kong, and Australia and is recorded on the Naxos, New Albion, MMC, Ambassador, Albany, and ABC Classics labels.